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taste and simplicity, though, in point of style, as far from the antique as from the complicated meanness of the Byzantine models; and it is curious that this peculiar treatment of the drapery, these long perpendicular folds, correspond in character with the principles of Gothic architecture, and with it rose and declined. For the stiff, wooden limbs, and motionless figures, of the Byzantine school, he substituted life, movement, and the *look*, at least, of flexibility. His notions of grouping and arrangement he seems to have taken from the ancient basso-relievos; there is a statuesque grace and simplicity in his compositions which reminds us of them. His style of coloring and execution was, like all the rest, an innovation on received methods; his colors were lighter and more roseate than had ever been known, the fluid by which they were tempered more thin and easily managed, and his frescoes must have been skilfully executed to have stood so well as they have done. Their duration is, indeed, nothing compared to the Egyptian remains; but the latter have been for ages covered up from light and air, in a dry, sandy climate. Those of Giotto have been exposed to all the vicissitudes of weather and underground damp, have been whitewashed and every way ill-treated, yet the fragments which remain have still a surprising freshness, and his distemper pictures are still wonderful. It is to be regretted that the reader cannot be referred to any collection in England for an example of the characteristics here enumerated. We have not in the National Gallery a single example of Giotto or his scholars; the earliest picture we have is dated nearly two hundred years after his death. The only one in the Louvre (a St. Francis, as large as life) is dubious and unworthy of him. In the Florentine Gallery are three pictures: Christ on the Mount of Olives, one of his best works; and two Madonnas, with graceful angels. In the gallery of the Academy of Arts, in the same city, are more than twenty small pictures (the best works of Giotto are on a small scale—these measures about a foot in height.) Two of the same series are at Berlin, all representing subjects from the life and acts of Christ, of the Virgin, or St. Francis. Those who are curious may consult the engravings after Giotto, in the plates to the "Storia della Pittura," of Rosini; those in D'Agincourt's "Histoire de l'Art par les Monumens," and in Ottley's "Early Italian School," a copy of which is in the British Museum.

To be continued.

MUSICAL GOSSIP.

"Mignon," a new opera by Ambroise Thomas, went into study early last month. Achard, Coudre, Bataille, and Mdles, Capel and Gall-Marie take its principal roles. The *habitués* of L'Opera Comique were delighted with Achard's performance in "La Dame Blanche," given on his reappearance after *conge*.

Mme. Sallard, a Lyons celebrity, pleased as Gilda—Rigoletto—and Carvalho engaged her for Le Lyrique, to perform that role, especially.

Merly, a tenor gifted with a fine voice, volunteered to sing in Groot's cantata on August 15th with the St. Jacques Choral Society, as Groot conducts Le Vaudeville orchestra.

The Alsace Musical Festival is held this year at Benfeld—Lower Rhine—and in their list of invited assistants we notice Ambroise Thomas, Kastner, Elwart, and Bazin.

Despite unfavorable weather, the Champs-Elyées concerts have gone on well—the public

appreciating the performance of Besselière's excellent orchestra in such music as Mercadante's unpublished fantasia, and those upon Don Juan, "L'Africaine," "Comte d'Orly," and "Moise," by Prevost, beside many others by other good writers.

Leipsic held, at St. Nicholas Church, a grand musical *seance* to assist sufferers by the war, in which many German celebrities assisted in their best style.

De Murska is reported as sick in London, and Schmidt, the basso promised that city this past season, used his four months *conge* elsewhere, so Vienna misses both from her Imperial Opera House.

Wachtel got up in Berlin's Frederick William Theatre a performance to help those afflicted by the recent war. It had great success in all respects.

La France Musicale in a long article upon music in camp at Chalons, declares a musician's place there no sinecure, but hard work and plenty of it, to be done smartly.

Dorus, a celebrated flautist, was decorated at the last Conservatoire—Paris—exhibition with a Frenchman's beatitude, "le Legion d'honneur," by Marshal Valliant, amid hearty applause from all present.

Parisians would like to annex Mdle. Lucca to L'Academie, with her 45 well studied and prepared roles in opera, if they cannot get a slice of Rhenish Prussia or neighboring Duchies. They would for her sweet, exciting sake, waive their very fastidious criticisms of all other spoken, or sung, French than what Paris affects; but her position at Berlin is too good to be trifled with on a chance of suiting fickle Parisians who might sneer at her accent just as they did at Naudin, although drilled for months in Parisian French before appearing in "L'Africaine."

When, in consequence of the war, his young Bavarian Majesty found it necessary to abandon all ideas of his model performances of Herr Richard Wagner's operas, Herr Beck, the baritone, of Vienna, gave up unreservedly his stipulated payment; Dr. Schmidt, the bass singer, from the same capital, said that he wanted his money, but that he would sing in something in place of the model performances; and Herr Niemann, from Hanover, insisted on having half the sum agreed on, as smart-money.

The London *Musical World's* Dresden correspondent says: "The cry is still they come!" We are to have another 'Loreley,' Herr C. A. Fischer, organist here, having just completed an opera with that well known title. A grand concert of sacred music has been given in the Frankenkirche for the necessitous families of the Saxon soldiers who fell in the late war. It was got up by the heads of the Royal Capelle and the Theatre Royal, the executives being the members of the above two establishments, assisted by the Dresden Singacademie, and also by Dreyssig's. The programme included Organ prelude (Herr Merkel, organist to the Court); Bach's chorale: 'Gieb dich zufrieden;' Mozart's 'Requiem' (soloists: Mesdes. Bürde-Ney, Krebs-Michalesi, Herren Weixlstorfer and Scaria); Fugue, in A minor—Bach (Herr Merkel); and the Forty-second Psalm, Mendelssohn (soloists: Mesdles. Alvsleben, Hänisch, Herren Eichberger, Hollmann, Mitterwurzer, and Waixlstorfer).. Mozart's 'Requiem' was conducted by Dr. Reitz, and Mendelssohn's Psalm by Herr Krebs.—The theatre, which was closed in consequence of the Prussian occupation, reopened on the 1st inst. The piece selected for the occasion was the 'Antigone' of Sophocles, with Mendelssohn's music.

Verdi will supervise the studies and preparation of his opera, "Don Carlos," until its performance at L'Academie. The principal roles have been assigned thus: Mdle. or Mme. Saas is to perform Elizabeth de Valvis' role, Mme. Gueymard that of Eboli, Obin that of Philippe

II., Morere is to be Don Carlos; Faure, Le Marquis de Posa; Belvas, Le Grand Inquisiteur, and Morere is to devote all his faculties to create Don Carlos, attempting no other role during his engagement.

A Mdle. Tedesco, new debutant, is spoken of in Parisian journals, as Maddelena—contralto—in "Rigoletto." That surely cannot mean Fortuna Tedesco.

Adelina Patti is reported as making Homburg Spa—not Hamburg—so unconscious of warlike troubles by her performance in pure Italian opera, that her great compensation will be reimbursed from receipts.

Gounod's score of "Romeo and Juliet" has been received at Le Lyrique, and rehearsals commenced. Meanwhile two young tenors divide executive favor as Romeo, and until Gounod decides, a tenor is wanting in the *ensemble* rehearsal of the first act.

Three debuts are promised soon at Le Lyrique—Mdle. Olivier, a parisian with a beautiful voice, Mdle. Cornelis, a young girl from Brussel's *conservatoire*, and Laurent, a tenor gifted with a beautiful voice and just entering upon public life.

Gambogi brothers have bought of Cohen, his "Jose Maria" for 12,000 francs. The Lille Conservatoire held recently a grand exhibition of pupils, gave prizes, a concert in which notable musicians from Paris assisted, beside a grand felicitation by Mons. Prefet to its director on its great success.

Leipzig publishers are getting at Handel's works in grand style, and his oratorio, "The Triumph of Time and Truth," written to words by Cardinal Panfilii is revived thereby.

Belgium has determined to have musical festivals on the grand German plan of national expense.

Servais, the celebrated cello player's second son, got first prize at Brussel's conservatoire show for that instrument.

Warsaw's Italian Opera Company includes, this season, Trabelli, Nanzini, Corsi, Bossi, Ciampi.

Prussia's king and court attended Wachtel's benefit performance at Berlin's Royal Theatre for sufferers by the recent war.

Mdile. Orgeni is engaged at Vienna's opera. Theodore Formes' wife after divorce from him married a colonel in the Russian army and we hear that Formes will return here with Carl Formes' son, a quite celebrated actor.

A comic opera company at Salamanca recently asked their public to give them something more substantial than bravos for copious applause did not pay their bills.

Lisbon's Italian Opera this season comprises Rey-Balla, Volpini, Saganini, Mongini, Percioli, Squarcia, Randolfi, Junca and Oreenas in its list of principal artists.

At Baden's Italian Opera enthusiasm awaited the performance of Rigoletto and "that delicious comic opera"—"Crispino e la Comare," by Nicolini, Delle-Sedie, Vitali and Grossi the famous contralto with the fine sweet voice Vitali created a *furor* in "Crispino," by her grace and vivacity, equal to that she made in Paris by it.

Aix-la-Chapelle's musicians gave a concert to assist Prussian war sufferers to a full house with faultless performance of Mozart's "Requiem," and Beethoven's "Eroica" symphonies. So did a chamber music association in Cologne, with eminent success.

Jules Lachs got up a magnificent one at Berlin with like purpose in which Taubert's *marche militaire*, a Beethoven symphony, the overture and second act of Meyerbeer's "Camp of Silesia," tableau finale and "Borussis," by Spontine were performed.

Boulogne sur Mer had a gay time last month with its Philharmonic concerts, in which Bettini, Trebelli, Carlotta Patti, Ascher—pianist—Sivori—violinist, and other celebrities were much admired.

The orchestral association gave their first concert this season which had in programme an overture to "Il Re Pastore," by Frederic the Great, a Mozart concerto for three pianos with orchestral accompaniment Gluck's air of "Il Re Pastore," a Canon by Gremin, an allegro by Van Bree for stringed instruments, beside singing by four lady vocalists.

Leipzig publishers are reviewing the old music used by reformed churches in Holland between 1540, and 1866 running up their list to 192 pieces.

"Escudier—*La Franco Musicale*—discusses in a more than column article the musical demerits of Therese, and declares that her success can be considered nothing else than as scandalous, while Adelina Patti's triumphs are a calamity.

A grand, benevolent purpose, concert was recently given at Vincennes to which several artists gave their aid including Mlle. Blangini, a remarkable pupil of Duprez, Engel another promising pupil of that distinguished tenor, Lebrun, a high grade violinist, and Mlle. Douard, a young genteel cello player, who conferred by her performance honor upon Chevillard her tutor.

Gustave Bloch's comic chansonettes were hugely admired, so was the splendid banquet, after the concert, by the artists, who thus were required for exertion.

L'Academie, Paris, endured a seige on August 15th, by crowds who desired to enjoy "L'Africaine" free of charge. That opera and that cantata were applauded furiously.

Mme. Carvalho created a great excitement in "Faust," on August 15th at Le Lyrique.

Roger and Wachtel vied with each other at Berlin in gifts to sufferers by the war, but Wachtel's precise contribution is alone stated—820 thalers.

A scientific jury have rewarded 12,000 francs to A. Gesset, architect, for the best plan of a theatre at Reims, 3000 to Paul Gien for the second best, and to A. Tieche 1000 for the third best.

Howard Glover contemplates winter concerts at Drury Lane Theatre, and Mapleson is reported to contemplate, besides his operatic tour in England's provinces with Titiens and other grand artists, some more cheap opera seasons in London.

Mellon gave at Covent Garden Theatre a Weber night with a descriptive quadrille by C. Coote—band-master, called "The Express to Paris and Back." His programme varies each night, but his solo artists remain unchanged.

A choral festival was held on the 9th ult., in Christ Church, Welspeol. Fourteen choirs took part in the services; the total number of voices amounting to 250, Mr. R. Slowmon, Mus. Doc. Oxon., undertook the duties of choir-master and conductor. The collection in aid of the new choral association fund amounted to nearly 50l.

An æsthetic writer about the performance of Acis and Galatea at Crystal Palace, calls to fond remembrance of a bygone age, the singing of Priscilla Horton at Drury Lane Theatre in this wise: "How sprightly she was looking and how splendidly she sang" on that occasion.

"Shaver Silver" in the *World* quizzes Blind Tom's performance and manner while he calls aloud for stricter regulations by managers of concert halls in reference to visitors and their behavior.

Chorley avers English interest in church music to be rapidly increasing as Choral and parochial meetings are heard of everywhere, and Parliament contemplates authorizing the Commissioners to raise salaries of minor canons, vicars choral, singing men, teachers, and all engaged in Cathedral performance. He says that army officers object to further support of regimental bands at their own expense, and desire that expense to be paid by the nation. He also states for a fact the presence of 15,000 persons at the last but one Crystal Palace ballad concert, and the discovery of a great Italian opera company in South—not New South—Wales, giving

their names reported to him as Tencajuoli, Gumbetti, Viganotti, and Fiorini, accompanied on the flute by Paggi, is queried as doubtful.

Victorin de Jonciers, who made the musical illustrations for Humlet's performance at Paris, some year or two since, is the composer of "Sardanaple"—about to be produced at Le Lyrique. Offenbach gets up the music for a fairy spectacle at Le Theatre du Chatelet during the great international show next year.

An immense choral meeting is also proposed for that occasion in which singers of all nations may sing whatever they please, and 10,000 francs will be given as first prize to the best performance. Chorley remarks upon that project in his usual dry, terse, satirical way: "Nice work for the judges."

Le Gazette Musicale says a composition of Mozart's when he was but ten years old has just been discovered, which is written in ten movements—one for each year of his age, probably—and scored for harpsichord, stringed quartet, two hautboys, two horns, and one bassoon. It was originally performed when the Fifth William of Orange was installed as Stattholder and is considered a very remarkable work for such a youth.

Beethoven's hardworking biographer, Thayer, has discovered and will publish in that long expected work, three hundred previously unknown Beethoven letters.

Wagner is, *on dit*, writing an opera upon the subject of Frederic Barbarossa.

Paris gives free musical education to 600 pupils, Naples to some 300, and Brussels to 500, while London has not one such scholar.

The San Francisco *Bulletin* gets off a loud fanfare about opera in that city. "Two opera troupes in full blast at the same time, and both liberally patronized, is something for San Francisco to boast of. Even over-grown New York and Philadelphia cannot afford to partake so liberally of the luxury of music." He proceeds, "Impressario Bianchi, we are glad to say, is meeting with the most flattering encouragement at the Metropolitan, having given seven performances to seven of the largest audiences ever drawn consecutively from the music-loving portion of our citizens." "La Traviata," "Lucretia Borgia," "Norma" and "Lucia di Lamermore" were presented, but that writer declines criticising either Brambilla, Mancusi, Milleri, or Bianchi, reserving all his acumen for a notice of Misses Jennie Landesman, and Louisa Tourney young aspirants for prima donna laurels who had appeared in San Francisco concert halls quite often "with much *clat* and her *debut* in opera, was therefore, counted sure to be a most triumphant affair, the lyric stage of San Francisco, furnishing the world, in her person, with a musical prodigy. Expectation was, however, partially disappointed, as she proved in Orsini's role, a sweet little voice, a marvellous degree of self-possession, and liberal share of dash, but lacked vocal power, culture and management. Her "Il Segreto" was by no means happy and exceedingly weak in comparison with Philips and D'Ormy, inartistic and totally unmarked with electric fire.

Miss Tourney in Adalgisa, raised herself, says that writer, several pegs in the estimation of our musical world, and is undoubtedly one of the most promising of the rising lyric lights. Other writers speak unfavorably of all but Milleri, who made, by his strong bass, a favorable impression at the 14th Street House last season, and Mancusi is especially belabored with censure for marked defects.

Misses Emma and Celia Howson with Mr. Herbert, did English Opera at Maguire's for a brief season, so as to delight the *Bulletin*, the young ladies being exceedingly pretty and talented, so they are recommended to California's interior towns, although their "Night Dancers" was not considered much of an acquisition to the operatic productions of the age.

Mr. G. F. Bristow has written and scored fully the grand oratorio "Emanuel," to which he for

some time past has devoted his leisure hours, and ere long we may expect to witness its performance by some grand choral association which can grapple closely with oratorio in the true sense of that often misused term. Perchance the Boston Handel and Haydn Society, with its now effective choral force, ranging up to five or six hundred, may undertake that work, and so gain credit alike for varied attainment and innate ability to perform well an unfamiliar work.

Carl Formes, Limperte, and other singers engaged by Max Strakosch, will ere commencing their engagements with him on October 1st, appear here in concert performance.

Miss Richings' attempt to renovate English Opera begins at Philadelphia on Monday week, and seven operas—"Maritana," "The Daughter of the Regiment," "The Rose of Castile," "Fra Diavolo," "Don Pasquale," "Bohemian Girl," and the "Doctor of Alcantara," which latter Miss R. claims to own by purchase of score from Mr. Eichberg—will be given in twelve days, by a company which comprises 32 in orchestra and 36 in chorus, with three first tenors—Castle, Matteson and Wylie, three first ladies—Miss Richings, Mrs. Arnold and Miss Goodnow, one second lady, Mrs. Boudinot, one contralto, Miss Zelda Harrison, and four basses or baritones, Campbell, Seguin and the brothers Peaks. The new tenor, Matteson, is said to have a rarely beautiful, sweet and flexible voice, and when heard at his *debut*, in "Then you'll remember me," is confidently expected to enchant Philadelphia's dilettanti. After that brief yet very active campaign in Philadelphia's Academy, Miss R. carries her company to Pittsburg, which has recently become a placer for managers of German, English and Italian Opera to work upon diligently.

That newly discovered El Dorado for operatic workers having been duly attended to, New York may be favored with hearings of the grand Richings Company, before provincial Boston have a chance to exhaust their vocal sweetness with her chill winds.

Max Strakosch commences at Baltimore, on 17th inst., his widely extended fall, winter and spring campaign. Meanwhile his opera and concert forces bivouac in New York's opera and concert halls, luxuriating in real Italian *dolce far niente*, excepting Carl Formes, who has done Basilio and Plunkett, with its exciting glorification of beer, and will probably do Mephistophiles in "Faust," if that opera be produced ere Mr. Strakosch need his services.

Boston is much exhilarated by a new management of its Academy of Music, or grand theatre, and promises made of two Italian Opera seasons therein, under Maretzek's direction. It had been stated and generally believed, that opera would be tabooed by the lessees—supposed to retain under other names their previous control of its amusements, so great relief was experienced when Maretzek negotiated his engagements there.

Boston journals have announced quasi operatic performances to be given this fall at the Music Hall, with scenic arrangements not inferior to New York's Theatre Francaise, but recently these reports have faded into silence, paling their ineffectual fires before Maretzek's brilliant array of forces.

The Academy of Music ill 14th St. progresses slowly towards completion, as constant strikes by the workmen to obtain higher wages, retard the work materially. Four dollars per diem is not deemed sufficient compensation by those employees, and last Tuesday all work stopped because half a dollar more was demanded by mechanics working thereon. Under such circumstances no time can be assigned, with confidence, for its opening.

Max Strakosch has made some excellent selections for his campaign orchestra and seems determined to merit by his corps organization the generous patronage which rewarded last season's operations in the same fields.